MUSEUM NEWS

PUBLISHED BY THE

TOLEDO MUSEUM OF ART

JANUARY - - 1911

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-:- MUSEUM NEWS -:-

Vol. IV. No. 2 TOLEDO, OHIO January, 1911

LA MER DU NORD by M. J. IWILL

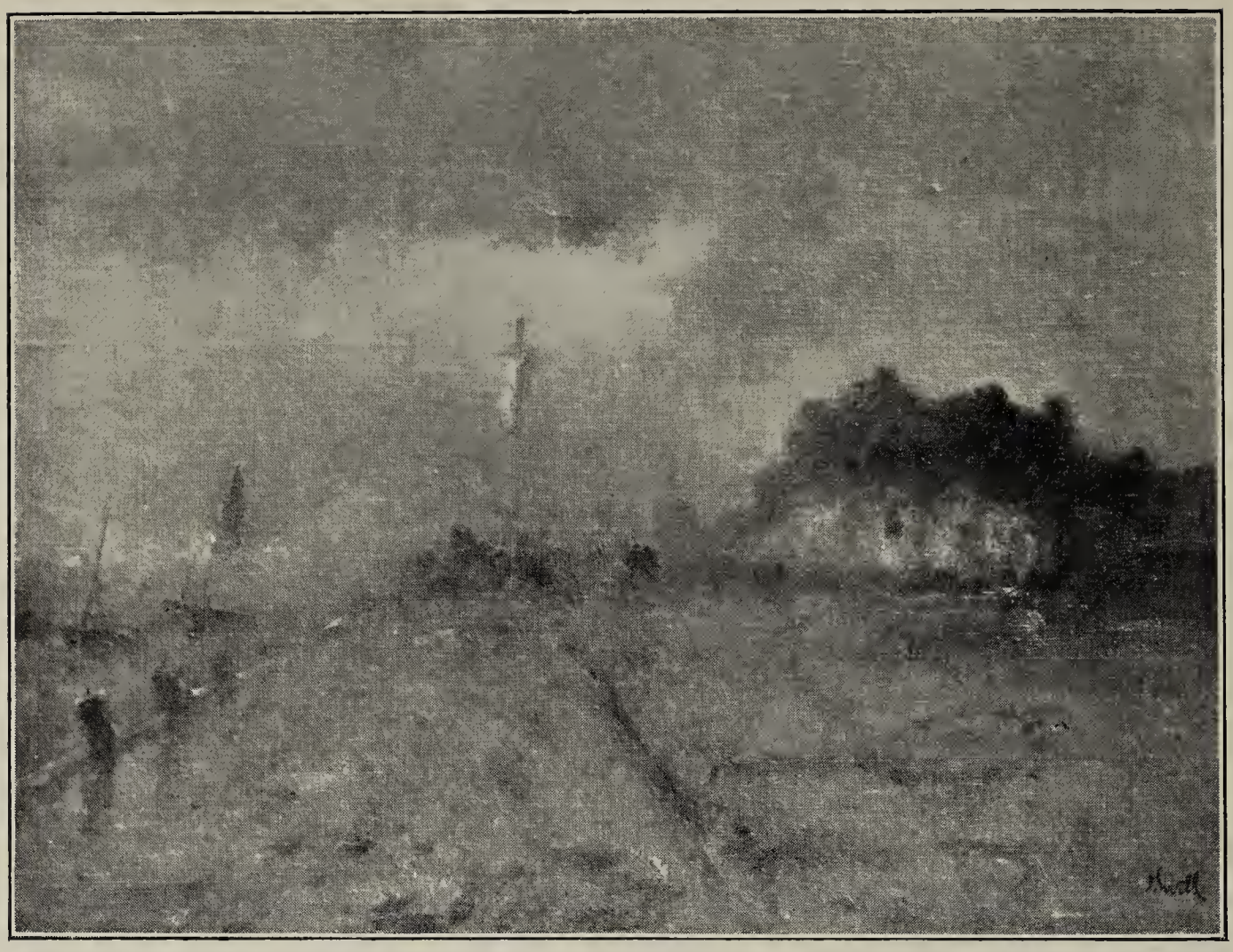
Owned by Musee de Bourg, France. Now on exhibition at the Toledo Museum of Art.

THE JANUARY EXHIBIT.

Seventy-seven Paintings by Iwill.

The January exhibition at the Toledo Museum of Art is one of exceptional interest. It consists of fifty oils and twenty-seven pastels by M. J. Iwill, a French artist, although his name denotes an English determination. His family name of Clavel is almost forgotten and he and his wife are known as Monsieur and Madame Iwill. It was in 1875 when he affixed these two English words to the first picture which he offered to the Salon. This canvas was immediately accepted and he received so much favorable comment under this *nom de brosse*, that he adopted it as his own.

Mr. Iwill's pictures have been little known in this country, as Americans have had few opportunities of seeing his works. Those who are fortunate enough, however, to have visited the galleries of Europe will be familiar with his exquisite interpretations of nature. Three of his works hang in the Luxembourg Museum in Paris, several in the Petit Palais, which is the city museum of that city, five have been purchased by the government of France and hang in provincial museums, besides those which have been acquired by the museums of Rheims, Angers, St. Etienne, Amiens, Chateauroux, Perigueux, Rouen, Abbeville, Nice, Mentone, Dijon, Havre, Bourg, Cherbourg, Arras, Montpellier, Tours, and Lille, in France; Melbourne, Australia; Colorado Springs, Colorado; San Francisco, California; Boston, Massachusetts; Detroit, Michigan, and in other museums.



LE CALVAIRE D'ETAPLES by M. J. IWILL

Now on exhibition at the Toledo Museum of Art.
Lent by Charles L. Borgmeyer, New York

Honors have been showered upon this artist by every European country. It is a privilege which Americans are appreciating to the full, judging from the press notices, to view this collection of seventy-seven paintings by this famous French landscape painter.

He has nothing of the high key of the impressionists, nor of the brutal breadth of some of the later French artists. His works are full of emotion and sentiment, the sentiment which loves nature from early morning to evening and from sunset to sunrise again. He has depicted every hour of the twenty-four and each in its own mood rather than in his own. To him the strong light of noontime is as interesting as the moon at midnight. He has painted the bright light of the sun as it uncompromisingly falls upon realities with sharp outlines and short shadows, and the same hand which paints this brilliant phase filled with its own suggestion of activity touches a moment of sleeping night with tenderness and the spirit of peace. It is as though he had come to nature reverently, laying his palette at her feet and bidding her do her will. It is in his pastels that one feels that one knows him best. The pastel is so direct and intimate a medium that one comes very close to the soul of the artist. They are brilliant, or tender, as the case may be, but one never feels that they are consciously clever. On the whole, it is Iwill's honesty with himself that makes the strongest appeal to the observer.

NEW MEMBERS.

The growth of the membership of the Toledo Museum of Art is one of the most encouraging signs of the increase of interest in this educational institution. Since our last issue forty-six new members have joined the museum:

Lewis H. Clement
A. A. Atwood
George L. Heater
Eleanor C. Hill
J. R. Peck
William F. Witker
George R. Hudson
H. B. Ames
Dr. A. de Clairmont
Mrs. John Sinclair
J. F. Bennett
H. A. Page
L. S. Ottenheimer
Rev. George Gunnell
Miss Amy Heydon Brown
Fred Haigh
Henry C. Vortriede
Miss Annette Cull
W. P. Kiser
Mrs. C. H. Bradbury
Charles S. Turner
J. A. Taggart
M. M. Stophlet
Arthur B. Laskey
J. W. Goodyear
Luther M. Cooley
Rev. S. C. Black
D. W. Barry
A. W. Boardman
P. L. Van Alstyne
Frank L. Baird
H. J. Leadbetter
Judge J. M. Killetts
Mrs. E. R. Kellogg
Mrs. H. E. Averill
Frank K. Tom
Dr. J. H. Jacobson
Mrs. Anna E. Howe
Mrs. Mildred Dobler
J. C. Lockwood

AVANT L'ORAGE, LA HOGUE by M. J. IWILL

Sketch for pastel in the Luxembourg, Paris. Now on exhibition at the Toledo Museum of Art.

Mrs. Augusta Latham
Thomas Bentley
A. C. Stewart
Miss Leonarda Goss
G. A. Ohlinger

GROUP OF PAINTINGS BY THIRTEEN AMERICAN ARTISTS

One of the most important exhibitions of American paintings which has ever been held at the Toledo Museum of Art was that of the Group of Thirteen Artists, consisting of Emil Carlsen, Frederick Ballard Williams, Louis Paul Dessar, Henry Golden Dearth, Edmund H. Osthaus, Will H. Low, William Ritschel, Mary Fairchild Low, E. Irving Couse, M. Jean McLane, John C. Johansen, Lillian Matilde Genth and Edmund Greacen.

The Side Running Sea, by Emil Carlsen, was one of the most interesting of his smaller canvases. He seems to have learned some subtle secret of the alchemy of mist and over the waves hangs heavy the salt sea air.

There were six by Ballard Williams in this collection, three beautiful landscapes and three in which "story-book ladies" play or sing on the cliffs, beneath the trees or beside the waterfall. As gay and happy as a fairy tale are these fleeting moments which he catches as they pass. Not France, nor Italy, nor Spain, have given birth to these lilting conceptions, nor yet bits of old tapestry, as is so often suggested, but the land of the imagination, the land of dreams, where life is all sunshine and color and the air is filled with the songs of birds. It is in these pictures by Ballard Williams that one may lose oneself and wander far upon those paths illumined by the light of fancy. But it is in his landscapes that one finds one's deepest pleasure. Landscapes that are filled with emotion and bring us closer still to nature. Ballard Williams is identified with the small group of painters to whom tone means everything, but unlike some of the others, he does not reach his result by any obvious methods. His is a perfect knowledge of color and its relations, a knowledge which makes it impossible for him to introduce one discordant note into these harmonies of his.

William Ritschel has handled the western country in a big and interesting manner. He has felt the fascination of the Grand Canyon of Arizona and in a canvas called Golden Buttes, he makes one feel its vastness and infinite beauty.

John C. Johansen's portrait of James Howard Kehler, a youth standing by his horse's head with a wolf hound at his feet, was a brilliant piece of work. It is at present on exhibition in the Chicago Art Institute. The Portrait of a Boy, by M. Jean McLane, was a masterly arrangement in white. A lad in a white sailor suit, sitting in a creamy wicker chair, a white dog at his feet, while the pale light of the sun pouring in through the open doorway falls upon the white walls and chair and boy, each with its own quality and substance and all enveloped in vibrant atmosphere.

The Cook Tent, by Edmund H. Osthaus, was much admired. In this picture he shows the cook tent in a camp of wolf hunters; the dogs have come in from a long run and have gathered around the door of the tent waiting for their supper.

It was a privilege which Toledo people deeply appreciated to study the paintings by this group of artists.

MUSEUM NEWS

TOLEDO MUSEUM OF ART

E. D. LIBBEY - - President
ROBINSON LOCKE - Vice-president
I. E. KNISELY - - - Treasurer

EDITED BY GEO. W. STEVENS
Director of the Toledo Museum of Art

Vol. 4, No. 2 TOLEDO, O. January 1911

EDITORIAL

A Frenchman once observed that when an Englishman or an American thrust out his chin and said "I will," the accomplishment of his purpose soon followed. This same Frenchman was destined by his father to enter upon a diplomatic career, but his wish was to become an artist, so he accepted the Anglo-Saxon shibboleth of success and signed his first painting "I will." And he did! The spirit behind those words demanded instant recognition and during the years that followed all the honors that the world can give to a painter were heaped upon him. He has ever since been known as "Iwill." To view the collection of his works must be an inspiration to the members of the Museum to thrust out each individual chin and say "We will," and then, because the words alone are not enough, to put also some of the spirit of success into the work of completing the new Toledo Museum of Art.

Every man, woman and child in the community should be interested. That many are, was proven gloriously by the ready response to the first call for $50,000 some two years ago, most of which has been paid promptly and most of it without further solicitation. President E. D. Libbey doubled this amount and then purchased the present site of the Museum for $75,000 and presented it to the corporation. The exterior of the Museum is nearly completed, and even as it stands now, it is a monument of pure and simple architecture of which the city may be proud. One hundred and twenty-five thousand dollars is needed with which to complete the interior of the building, with conveniences for an Art School, an Auditorium for lectures, Camera Club rooms, Studios, Arts and Crafts rooms, a library and cases for collections awaiting the opening of the new building for installation and exhibition.

Mr. Libbey promised to give $25,000 more if the trustees would raise the $100,000 by the first of January, 1911. They were partially successful, receiving in promises $65,000, leaving $35,000 yet to raise. Mr. Libbey has graciously extended his offer to the first of March. So now is the time for every member of the institution to thrust out his chin and say, "We Will." And then to do his part, no matter how small, for it all counts.

The trustees have taken up this matter and are about to enter upon an active campaign to secure the money and thus open the new Toledo Museum of Art to the public.

The Art Department of the City Federation of Women's Clubs, which has for several years been meeting at the Toledo Museum of Art, has shown its appreciation of the work of the museum by presenting one of Alexander Robinson's beautiful water colors entitled, Interior of a Church, Holland, to the permanent collection. The interest and co-operation of the club women of Toledo is deeply appreciated by the trustees of the Toledo Museum of Art.

INTERIOR OF A CHURCH, HOLLAND
by ALEXANDER ROBINSON
Presented to the Toledo Museum of Art
by the City Federation of Women's Clubs

The Toledo Times of December 25, 1910, published the following fine and comprehensive editorial, showing something of the practical uses of an art museum:

"The Toledo Museum of Art is much more than a museum of art. It is a great educational institution of far-reaching influence. It is one of the chief bulwarks of enlightened progress in the middle west and serves the purposes of industry as well as those of culture. If enabled to continue and expand the same liberal policy in the future that has characterized it in the past, it will immeasurably increase its practical usefulness and become perhaps the most powerful single institution for the general good in Toledo.

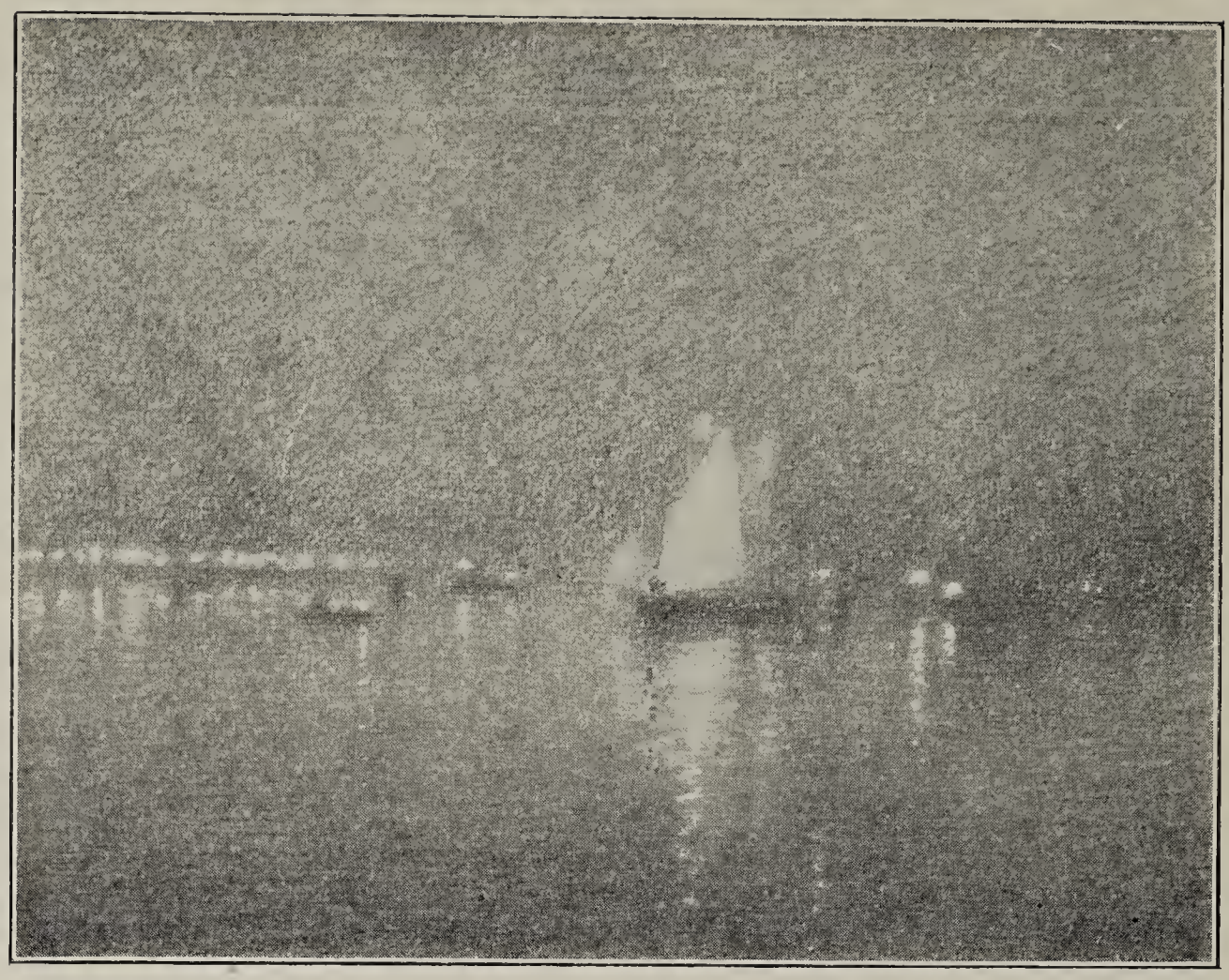
"Few people realize how extensively the museum has entered into the intellectual, social and economic life of the city. Its influence permeates the school; it reaches out for the uplifting of countless homes; it enters the shops and factories, contributing to the education and directing the profitable pleasures of a greath host of people to whom, consciously and unconsciously, it is an actual need: it is a great constructive element in our civilization, making daily better men and women and through them conferring its blessings upon the children—in a word, creating, year after year, a better citizenship.

"No other institution in the city could take its place, if it were abandoned or suffered to lose prestige with the lapse of time. The schools, the churches, the press and all the local organizations to promote human progress have their special functions, but the art museum is alone in its great field of usefulness, exclusively and invaluably potent for the objects which led to its establishment.

"It is a cosmopolitan institution, inasmuch as it belongs to all people. It is dominated by no personal element, but engages the interest and deserves the support of all. Every dollar to endow and maintain it is a dividend-earning investment for whomsoever may be disposed to promote its mission, for if the returns be not direct they are none the less substantial in contributing to prosperity by raising the standard of intelligence in this community. No other institution has more practical objects, and no other is more deserving the encouragement of practical men.

"In Minneapolis a movement is now on foot to raise a million dollars for a local art museum, and there is every prospect that that enterprising city will realize this ambition at an early day. Its projectors have examined into the general conduct of the most successful art museums in the country and have honored the Toledo museum by including it among those whose special policies will be adopted in Minneapolis when the local museum is in full operation. Representatives of the leading art museums of America will presently meet in Minneapolis to give the sponsors of the museum there the benefit of their knowledge and experience, and the Toledo museum has been invited to send delegates to this national conclave of art interests.

"These latter facts are recited merely to indicate the importance attached in other cities to the objects which are fostered in this city by the Toledo Museum of Art. It is time that Toledo people universally, and particularly the business men, should realize the sterling worth of the art institute here and insure the permanence and growth of its beneficent influence."



LA LAGUNE, VERS VENISE by M. J. IWILL

Now on exhibition at the Toledo Museum of Art.
Lent by Charles L. Borgmeyer, New York

THE WATER COLOR EXHIBIT

Showed a Great Improvement Over Previous Seasons.

The rotary exhibition of the American Water Color Society opened at the Toledo museum on the afternoon of December 17. On the whole it was a much better exhibit than that of last season, each year seeming to add to the importance of this collection.

One interesting feature was in the nature of a memorial exhibition of 23 water colors by James D. Smillie, who died in 1909, and who was the first president and the first treasurer of the American Water Color Society, offices which he held for twelve years. He was also treasurer, for six years, of the National Academy of Design, and president of the New York Etching Club. These small and conscientious paintings of another school were in noticeable contrast to the works of this year, painted by the artists of today, water colors which have kept pace in technique and key with those in the other medium of oil. The pictures by Smillie were not less charming, with their delicate certainty of draughtsmanship, than the works of greater breadth of handling which glowed upon the other walls of the museum.

Chauncey F. Ryder sent two of his finest water colors. The one entitled Nob Hill was filled with the life and spirit of spring, while in his other picture, Lady Birches, one finds all of the tender sentiment of one to whom nature comes as an embodied spirit.

Cullen Yates, who, by the way, was born not far from Toledo, in Bryan, Ohio, and when a small lad took his first painting lessons of Mrs. Josephine B. Scott, of Maumee, a member of the Athena Society, is represented by an autumn landscape, all in subtle blues and grays, together with the yellows and browns and even brilliant orange of the season's color. A difficult problem to handle sympathetically, but all compassed within an enveloping atmosphere which puts Cullen Yates among the great Americans.

Irving Couse was represented by The Water Hole, which shows an Indian kneeling amongst his sheep about a small transparent pool. Colin Campbell Cooper showed one of his characteristic street scenes, Place at Abbeville, France; while his talented wife, Emma Lampert Cooper, was represented by two street scenes in something of the same manner. Leon Dabo, who is also a writer and lecturer of some merit and whose pictures suggest Whistler, impressed one with this resemblance by The Rocket, which might almost have been one of "the nocturnes." Charles Warren Eaton sent a Moonlight, painted at Luxembourg, which was most decorative, and the two pictures by Charles Paul Gruppe were each filled with the spirit of its own country. The one, Watching and Waiting, was a wind-blown figure upon the shores of the North Sea, while the other, The Banks of the Genesee, could never be mistaken for anything but an American scene. Of the three pictures by William H. Lippincott, one, not much larger than a miniature, was a gem. It was called A Mexican Barranca and was a landscape full of emotion and tenderness and great space. F. Luis Mora's brilliant "Story in the July Number" attracted much attention, as did also March 17, by John C. Huffington, a title which suggests street parades or riots, and yet described a snowy, phantom wood in a white mist. William Ritschel, whose paintings of the desert in the Group exhibit, just preceding the American Water Color Society, caused so much favorable comment, sent a picture

LA LAGUNE, VERS LIDO by M. J. IWILL

Now on exhibltion at the Toledo Museum of Art.
Lent by Charles L. Borgmeyer, New York

called Waiting, a man in faded blue jeans, upon an old gray horse, standing upon the shore, looking out across the stormy sea, while the dark clouds hang heavy overhead. Alice Schille is always individual and interesting, with her French and Holland peasants, and Mrs. E. M. Scott's roses are ever charming. Every one who viewed this exhibition found something to suit his or her individual taste.

The Century Magazine Speaks of Toledo Museum of Art.

The Century magazine for November, 1910, in an article by Leila Mechlin, the assistant secretary of the American Federation of Arts, on the 'Awakening of the West in Art," speaks of the enthusiasm with which exhibitions of paintings are greeted in the west and southwest. Incidentally a tribute is paid to the Toledo Museum of Art for its educational work. She wrote in part as follows:

"There is, in fact, today in the West a hunger for art, in its varying forms of expression, that the East has never experienced. I was told, a short time ago, that the Southwest was crying for picture exhibitions, and in this respect I know the Southwest is not peculiar. To organizations sending out traveling exhibitions, appeals come from all parts of the West, and evidence is not lacking of the fullest interest and appreciation.

"Last winter, in response to one of these appeals, the American Federation of Arts sent an exhibition consisting of about forty paintings by prominent American artists, to Fort Worth, Texas, where it was set forth for several weeks in a gallery at the Public Library. The cost of transportation and insurance, amounting to nearly seven hundred dollars, was paid cheerfully and promptly by those who secured the loan. While this exhibition was on view it was visited by over five thousand persons. It was an event of local importance. Appreciation was frankly manifested, purchases were made. Two pictures were bought by private persons and one, through popular subscription, was bought for a permanent public collection. Every organization took part in making the exhibition a success and not the least appreciative of the visitors was a group of newsboys who came on one of the last days under the guidance of the probation officer. This winter there will probably be four cities in Texas on the exhibition circuit. * * * *

"In the West, art is essentially democratic. The 'cold storage' policy was discarded by the Art Museums almost at the outset. Instead of waiting for the people to come to them they have reached out to the people, invited their attendance, and sought their co-operation. Instances of this are the Art Museums of Toledo and Cincinnati. During the past winter the director of the former, Mr. George W. Stevens, delivered lectures on art on Friday evenings in the public school buildings before audiences made up of parents and children. These lectures were well attended, the rooms being crowded, and were successful in arousing great interest in art, of which the museum stands as a tangible demonstration. In Cincinnati, the Art Museum has had half-tone reproductions made of its chief exhibits and has circulated these in the schools, conducting at the same time special classes at the museum for the teachers, with the object of enabling them to instruct their pupils for whom they, in turn, served as guides."

Among the American pictorial photographers who were invited to send pictures to the International Exhibition at Buda Pesth were John F. Jones, president of the Toledo Camera Club, and C. C. Taylor, secretary of the same organization. They were each honored with a bronze medal.

BANKS OF THE LYN, ENGLAND by M. J. IWILL

Owned by the Museum of Melbourne, Australia.

SPEAKS OF TOLEDO MUSEUM.

Dr. Haney, Director of Art in New York High Schools.

Dr. James Parton Haney, director of art in the High Schools of New York City, in an address delivered at the annual convention of the American Federation of Arts in Washington, D. C., spoke of the art museum as a national asset in the industrial life of the country. He paid a fine tribute to the intelligence of the people of Toledo in their appreciation of their museum. He spoke in part as follows:

"Different museums are now doing much to arouse interest in their collections. Toledo can tell a story of the whole of a younger generation who have come to know their museum in an intimate and personal way, and the great museums of New York and Boston have arranged by docents and lecturers to draw people to their halls and explain to them their collections. To see, as one could a short time since, great groups of high school children in the Hoentschel wing of the Metropolitan Museum would have been to realize the attraction which industrial art has for those who have even but a beginner's knowledge of the beauties. There could be observed the same motive which stirred the crowds to interest at the Munich exhibition, for the collection is not arranged in formal ranks through endless halls but is disposed about rooms of moderate size in such a way that the different forms are related. Thus they create for themselves an atmosphere wherein their beauty is multiplied.

"Manufacturers, too, can aid, not only in the study of methods of displaying their own goods in artistic fashion, but as some generous persons have done in London. There an inexpensive apartment in the poorer quarter of the city has been fitted up at small cost, but in excellent taste. To this the local authorities will bring crowds of people from the neighborhood, that these may see that there is a luxury of taste which is finer in its way than the luxury of wealth. Manufacturers may also aid in educating their clerks in art and this to the mutual advantage of both. The humblest assistant who dresses a window or the advertising man spending thousands yearly must each use art's principles to succeed.

"All over the country there are signs that evince a quickening in the air in which the art plant grows. Now we hear of a group of buyers from the great department stores coming together to study art in a very sane and practical fashion. Again one learns of the Printers' Union teaching art to its young apprentices scattered over the country, while the advertisers in one of our larger cities have arranged to study color and pattern that their standards of taste may be raised. These men are shrewd citizens who recognize that which the public at large does not yet know. They see that art in an advertisement, whether in magazine, street car poster, or newspaper, has a high commercial value. Continental peoples have learned this long since. Abroad it is recognized that art is a national asset. We are blind to this. We have paid much and will still pay much more in tribute to the work of the skilled designers of foreign schools.

"To learn as a people that art is a national asset means that as a people we must learn that art is a personal asset, that it is not something over against us to be raised by others for us to admire, but that it is a possible something which we can create ourselves—that, indeed, it is something which we must create ourselves. To realize this is to see that we are all designers whether we will or no, and that we must make pattern every time we dress ourselves, arrange things in our homes, deck out our shops or issue a page of printing from our offices.

COTTAGE BY THE ROADSIDE by R. S. KAUFFMAN, WILKESBARRE, PA.
On exhibition in the Seventh American Photographic Salon, at present at Carnegie Institute Pittsburgh Pa.

"As our artistic consciousness thus develops there will develop in the air that upon which the art plant feeds. Without this consciousness there is nothing for the artist or fine craftsman to appeal to. To have great art we must have first a public to sustain and inspire the artist by its approval. That approval can only come when the public realizes the part which art plays in industry.

"Fine art is thus dependent on industrial art. When we have learned this lesson we will develop an adequate scheme of industrial art training. Then our painters will not complain of lack of appreciation. The atmosphere for the art plant will be right. The public then will be one that understands, and does so because it has learned from early childhood that there is a pleasure of the spirit to be had by every man who seeks in his daily work to meet that instinct which is our common and blessed heritage, that instinct we call the desire of beauty."

MINNEAPOLIS AWAKE.

To Have an Art Museum and Wants Information.

Many American cities are awakening to the fact that no city has arrived until it has provided an art museum for the pleasure and development of its citizens. Movements in this direction are on foot in many cities and we are constantly receiving letters asking how Toledo did it. The following comes from Minneapolis:

"Dear Sir—I was in Chicago several days last week, where I saw Dr. F. W. Gunsaulus, Director French of the Art Institute, and Charles L. Hutchinson, president of the institution, as well as Joseph Gunsaulus, picture expert for Reinhardt. I was collecting material for use in Minneapolis in our campaign for a great art museum, which is under way here. All of these gentlemen told me to be sure and write to you for data relative to Toledo's museum of art, which I understand is one of the finest in the country today.

"Now if you have any literature, reports, figures showing outlay for building, pictures, etc., as well as any other data that you think valuable, I wish you would send it to me for use in the Minneapolis Journal. I edit the art for the paper and have charge of the art museum campaign publicity. We want a good photograph or two, for which we will be willing to pay. Wish you would do what you could for us at your earliest, as we are running a series of the new museums of the United States, into which the Toledo institution will fit, as a matter of course. Hoping to hear from you shortly, I am,

Very truly yours,

"V. H. SCHOFFELMAYER,

"Art Editor, Minneapolis Journal."

A LETTER FROM MR. BECKWITH.

Carroll Beckwith, who presented his painting, The Falconer, to the Toledo Museum, writes as follows:

"My dear Mr. Stevens:—I received today the copy of The Museum News in which you so kindly allude to my picture of The Falconer, and wish to thank you for your thoughtfulness in sending it to me. I am much interested in the success of your museum and particularly its art gallery. When I see the immense amount of money which is each year brought into Italy through the attraction of its art, I am not surprised that their government has passed a stringent law against the exportation of its works of art and have had all private collections carefully inventoried that none may escape. It is a comfort to know that works of art are a practical asset.

"My summer was spent in Florence, where I was working very hard, but now that we are settled here, probably for the winter, I am taking it more easily and devoting myself to carefully reviewing the galleries—nevertheless, as Thanksgiving Day approaches I am homesick for turkey and cranberry sauce. America is really the only country to live in. Thanking you again, believe me, Sincerely yours, CARROLL BECKWITH."

Beatrice Vaughan's Club of Girls Enjoy an Evening at the Toledo Museum of Art.

On Thursday evening, January 5, the Toledo Museum of Art entertained Miss Beatrice Vaughan's Self-Help Club. Refreshments were served, a short talk on the exhibition of American water colors was given, and a pleasing program of music and readings was enjoyed. There was a piano solo by Miss Clara von Nostitz, a violin solo by Charles Klein, accompanied by Miss von Nostitz; several vocal solos by Mrs. Helen Masters Stearns, readings by Miss Zaida Gaines, and a vocal solo by Miss Hermine Wiecking, accompanied by Miss Walker. The badge of this club will admit its members at all times to the museum free.

NEW YORK ARTISTS AT THE CANYON

On the sixth of November a party of artists, together with their wives or daughters, left New York to make a trip to the Grand Canyon of Arizona. The group consisted of Mr. Thomas Moran and his daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield, Mr. and Mrs. De Witt Parshall, Mr. Frederick Ballard Williams, Mr. Edward Potthast, Mr. Gustav Buek, Mr. and Mrs. Charles Buck and Mr. and Mrs. Giles Whiting, all of New York; Mr. and Mrs. W. H. Simpson, of Chicago, and Mrs. George W. Stevens, of Toledo. The management of the Santa Fe Railway system, learning of the intention of the artists, graciously put a private car at their disposal and left nothing undone to make this visit to the Grand Canyon a happy and successful one. They remained at the Canyon for ten days, during which time the artists worked indefatigably, making many interesting sketches. The exhibition of the Canyon pictures, which will be an important art event of next winter, will be eagerly watched for.

TOLEDO ARTIST VISITS THE CANYON

Mr. Edmund H. Osthaus, of Toledo, whose two water colors, Early Rambles, and Setters, have been much admired in the American Water Color exhibition, has closed his studio in Toledo for the winter and is now in Los Angeles, Cal., where he is at work upon some important commissions. En route to the coast Mr. and Mrs. Osthaus and their son stopped at the Grand Canyon of Arizona for several days. This great chasm, with its infinite beauty and pictorial possibilities, is more and more claiming the attention of American artists.

STUDYING AMERICAN ART.

On Monday afternoon, December 5, the Athena Society met at the home of Mrs. Edward A. Williams, Jr., 2635 Parkwood avenue. Miss Ivison Scott gave a most delightful talk on the leading landscape painters of America. She handled the subject with grace and understanding. Miss Caroline Morgan led the discussion of current events in the art world. It was interesting, as usual, to hear of the exhibitions and successes of artists all of whom were familiar to the members of the Museum of Art and its habitues.

On Tuesday, January 3, 1911, the Athena Society met with Mrs. Clifford H. Lamb. Mrs. W. W. Ainsworth read a fine paper on The Ten American Artists, and Miss Lulu M. Snell ably led an interesting discussion of current events.

The meeting of the Athena Society on Monday, February 6, will be held at 2124 Parkwood avenue, with Miss Snell and Miss Mary Spayd as hostesses. Miss M. Georgia Ormond will talk on American sculptors, while Mrs. A. B. Tillinghast will give the current events.

FEDERATION ART DEPARTMENT.

The members of the Art Department of the Toledo Federation of Women's Clubs has been most interested in the growth of the museum. They have not only presented one of Alexander Robinson's beautiful water colors to the permanent collection, but they have also taken an active interest in the work of the institution, furnishing music upon the evenings which have been given up to the entertainment of the working girls.

Mr. Stevens talked to this class, November 16, upon Curiosities in Painting. At the December meeting Mrs. Stevens talked upon the American water colors which were then hanging in the galleries. At the January meeting, on the 18th, the Iwill paintings were studied.

TOLEDO ART SCHOOL OPENS FOR WINTER SEASON.

The Toledo Art School, 213 Michigan street, reopened for the winter season on Monday, January 9, 1911. The faculty consists of Miss Lulu Snell, Mrs. Kate Brainard Lamb, Mrs. A. P. Latham and George W. Stevens, director the Toledo Museum of Art.

The branches taught are drawing, pastel, water color, oils, design, china decorating and pottery.

The classes open daily at 9 a. m. and close at 4 p. m. Saturday classes are from 9 to 12 a. m. and 1 to 4 p. m., for the convenience of school children. An evening class from 7 to 9 p. m. on Mondays is held for those unable to attend during the day.

Business Girls Enjoy an Evening of Music and Art at the Museum.

The Toledo Times of November 1, 1910, spoke of Business Girls' Night at the Museum as follows:

"Hallowe'en was auspiciously observed at the Museum of Art last evening, when the galleries were thronged with young ladies and their escorts, the occasion being the monthly business girls' night. These evenings are designed to accommodate young women who are engaged during the day. For four years these nights have been an event during each special exhibit, and have proven to be a most popular feature of the museum's activities.

"Last evening the business girls viewed the beautiful exhibition of works in oil by Henry Golden Dearth and Louis Paul Dessar, together with the recent gifts of paintings and etchings to the permanent collection. There was music and light refreshments were served. Admission and catalogues were free to the visitors. The splendid musical program, under the direction of Mrs. T. B. Atkinson, was as follows:

"Violin solo, Ballads and Polonaise, by Vieuxtemps—Mr. Emil Steurmer.

"Vocal solo, 'He Loves Me, He Loves Me Not,' by Mascagni—Miss Edna Smith.

"Piano solo — Mazurka, by Chopin — Miss Edith Walker.

"Vocal solo, 'The Mission of a Rose,' by Cowen—Miss Gertrude Whittingham.

"Readings, 'The Courtship of Saunders McGlashin' and 'The Waiting List'—Mrs. Shreve Bayman.

CHARITY MEETING AT THE MUSEUM.

On the evening of December 12, the Federation of Charities held its monthly meeting in the Museum of Art. Mr. E. D. Libbey, who is the president of the Federation and also the president of Museum, gave the address of the evening, Mr. L. W. Morgan talked on the Strength of Co-operation, in which he spoke of the importance of the work of an art museum as being co-equal with that of charities which minister to the needs of the body, and that the American people had yet to awaken to this fact, as they are now beginning to recognize the necessity of federation in charity.

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MUSEUM NOTES

Many schools and classes have visited the museum with their teachers during the past month, several having made arrangements for talks on different subjects, the most popular subject being Egypt. On November 8, Mr. Stevens talked to Newbury school on Landscape Painting, and on December 7, Mrs. Stevens talked to the Normal school on American Painters.

Director George W. Stevens, who is president of the American Federation of Photographic Societies, was present at the opening of the Seventh Photographic Salon in Baltimore, Md., on the evening of December 9.

Mr. John F. Jones, the vice-president of the American Federation of Photographic Societies, was present at the formal opening of the Seventh Photographic Salon at the Carnegie Institute, Pittsburgh, on Sunday afternoon, January 1, 1911. Mr. Chislett, from Indianapolis, one of the exhibitors in the Salon, and Mr. Porterfield, of the Buffalo Pictorialists, were also guests at this opening reception. About one thousand were in attendance.

The Athena Society sketch class will meet during the season on Thursday mornings at the studio of Miss Anna Thorne, 617 Erie street. The class will work from models and from still life and an interesting exhibition of their sketches will be held in the museum at the end of the season.

Mr. I. W. Gotshall, of Archbold, Ohio, who represents the Thirty-third district in the State Senate, has recently joined the Toledo Camera Club.

Miss Lulu M. Snell has been conducting a private class in water colors and oils during the season in Bowling Green. She is also one of the faculty of the Toledo Art School.

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ANNOUNCEMENT

¶During the past few months we have had our Agents searching the private collections of Europe and of America for foreign and American paintings. The result of this research has brought to light some very choice examples never before exhibited in this country. These we have the pleasure of announcing to our patrons, will be on exhibition in our Galleries in Chicago and Milwaukee during January and February.

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